

## Ethnic Values - Revival of Attributes of Nomad Life in Education of Descendants

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**Abstract:** The author reflects on the issues of educating the younger generation with the history of his native land, explaining the influence of the past on today, the impact of the nomadic lifestyle forms its own, different from the settled customs and traditions, social institutions and institutions, moral, religious and legal norms, way of thinking and mentality , their cultural forms and "forms of art".

**Keywords:** policy strategy, upbringing, values, nomadic lifestyle, yurt, weapons, culture, customs, traditions.

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**INTRODUCTION.** The Strategy of the state national policy in Uzbekistan for the period up to 2021 indicates that the diversity of the national (ethnic) composition of our country, the historical experience of intercultural and interreligious interaction[1]. The preservation and development of the traditions of the peoples living on its territory are the common property of the nation, serve as a factor in strengthening the Uzbek statehood and determine a positive vector for the further development of interethnic relations in the Republic of Uzbekistan.

**LITERATURE ANALYSIS AND METHODOLOGY.** The traditional spiritual culture of the Uzbek people is formed from the heritage and is composed of many historical layers. After the independence of Uzbekistan, interest in the traditional spiritual values of the people has increased immeasurably, and it covers all aspects of his life in the past. Before the eyes of one generation, society is being updated, which began to have its own specific features, to acquire its own unique look. The traditional worldview of the Uzbeks was, in essence, a syncretic fusion of Islam with the rituals of ancient beliefs, beliefs and cults, defined by Ch.Valikhanov as "dual faith"[2]. The popular worldview of the Uzbeks was not based on a specific teaching, theological dogma or philosophical doctrine, but, nevertheless, in the aggregate it reflected a certain philosophical position of the people in relation to the objective world. It found its expression in all spheres of life: national traditions and customs, religious and civil rites, ethical norms, aesthetic ideals, etc., which in the past replaced cultural, historical and other spiritual institutions and institutions.

**DISCUSSION.** Functionally significant for an ethnic society are the elements of everyday culture and the amount of knowledge that guides everyday life. Ethnic culture develops as inimitable and unique and as part of world culture, realizing and manifesting itself in it. But in both cases, ethnic culture expresses, to one degree or another, the universal human principle.

Ethnoculture is considered as a set of traditional values, attitudes and behavioral characteristics embodied in the material, spiritual, social life of an ethnic group, formed in the past, developing in historical sociodynamics and constantly enriching the culture with ethnic specificity. Ethnic culture is a set of values, beliefs, traditions and customs that guide the majority of members of a given society. Therefore, ethnic culture makes it possible to introduce everyone to the values and achievements of the native people, which have an enduring character, since diverse ethnic

traditions, rituals, customs, holidays, codes, symbols serve as an expression of universal human values, which, in turn, increase the spiritual wealth of society. The problem of values filled and fills with content any sphere of human activity. Hence, there are a fairly large number of definitions of value. Consider the interpretation of the concept of "value" in the philosophical, sociological, psychological, pedagogical, cultural and social science literature.

In the encyclopedic dictionary, "value" is described as the positive or negative significance of the objects of the surrounding world for a person, class, group, society as a whole, determined not by their properties in themselves, but by their involvement in the sphere of human life, interests and needs, social relations, criteria and ways of assessing this significance, expressed in moral principles and norms, ideals, attitudes, goals. There are material, socio-political and spiritual values; positive and negative values [3, p. 1473].

In understanding the essence of the phenomenon of value in pedagogy, there are two aspects. The first aspect considers value as the value of an object or phenomenon for a person. Value characterizes the quality of the item. The second aspect under the value understands the phenomenon itself (material or ideal), which is important for a person.

Every value is an end in itself; it is sought after for its own sake, since it is an ideal. Constantly being in the world of alternatives, a person is forced to choose, the criterion of which is the value, the achievement of which performs the function of regulating people's behavior. Some authors emphasize ideals, i.e. models of what should be, an ideal is a mental model of perfection, a norm to which one should strive as the ultimate goal [4, p. 266-271].

Ethnic values arise from the sociocultural environment of an ethnos (the axiosphere of an ethnos). In a certain ethno-cultural environment, there is a value attitude to the world, its value comprehension. Thoughts coincide with this opinion, tk. a person absorbs the values of the culture in which he is brought up and grows. Its carriers are language, behavior, customs, knowledge system, science, literature and art. Therefore, ethnic values are traits of a national character (charity, kindness, sensitivity, modesty, mutual assistance), forms of life support (folk crafts, hunting for wild animals, beekeeping), everyday customs and features of national etiquette (manner of behavior among people, manner of dressing, respectful attitude towards representatives of the older generation, protection of the weak), features of religiosity (spirituality, belief in the existence of God, system of beliefs), elements of the ordinary worldview (beliefs, ideals, principles, value orientations), national mythology, features of folk art culture [4, p. 3-4], traditions, rituals, standards (symbols, signs that characterize national characteristics) [12, etc.], the historical past (the fate of the people over the centuries, the fate of national heroes), myths, shrines (holy places for the people, faces, historical memory of national heroes) legends, epic, fairy tales, songs, dances; objects, phenomena of the surrounding reality, which are the product of the socio-economic, spiritual, socio-political activities of a group of people who speak the same language, connected by the unity of their origin, way of life, way of thinking, behavior of the subjects of this socio-cultural environment, which have a dominant effect on the formation and socialization of the individual [13, p. 200].

These approaches cover the following characteristics: native land, language and national culture; progressive folk traditions; artistic and aesthetic needs of the people; value qualities of the individual. The central link in the complex of material culture of the nomadic period is the traditional mobile dwelling. The yurt is one of such objects, which, if we follow the well-known thesis about the uniqueness of some classical forms of art in the age of "self-factory, railways, locomotives and electric telegraph", cannot be repeated again. "The charm that their art (of previous generations - T.) has for us is not in conflict with the undeveloped social stage at which it grew up. On the contrary, it is the result of and is inextricably linked with the fact that the immature social conditions under which it arose, and only could arise, can never be repeated again" / 3, p. 736-738 /.

The tendency to consider the people's dwelling as a relic of the past, and not as a living phenomenon of culture, does not allow us to see the artistic phenomenon in the fullness of its

content and aesthetic significance. The Uzbek national culture is nomadic in its way of life, way of life and being. The nomadic way of life initially forms its own, different from the settled customs and traditions, social institutions and institutions, moral, religious and legal norms, way of thinking and mentality, its own cultural forms and "forms of art". Western civilization, sedentary in its way of life and value system, is based on the dominance of the economy and technical power, philosophically speaking, on the techno-urban module of being. The revival of Uzbek culture is unthinkable without the revival of the nomadic way of life and its values.

For a nomad, movement, the ability to move, to move, not to be fixed forever in a limited area, have the highest value. More valuable is everything that moves, flows, changes, transforms, metamorphoses: and that which is motionless, unchanging, eternal, settled, has a secondary value. To settle down, to stop, means here to lose the ability to move, to change, to lose the highest value. Uzbek pedagogy, referring to the topic of nomadic civilization, turns its face to modern philosophical concepts, thoughts and ideas, which are now so widespread both in the West and in the East [1,365].

The integrity of traditional culture is determined primarily by a special type of management. The nomad treated nature as an active subject of activity, but at the same time did not consider himself its master. Commensurate with the harsh, sharply continental climate of the Great Steppe of Central Asia, the nomads created a thoughtful and efficient system, skillful ways of nomadic pastoralism, determining when, where and how to graze cattle so that the soil would not be depleted. In winter, cattle were grazed in the lower reaches of the rivers, where lush green grass was preserved under the snow, in summer - in the mountains and foothills, flooded with sun and blown by the wind. The nomad seemed to be talking to nature, listening to it in his activities. She was animate to him. And the earth, and the water, and the forest, and the mountains had their own spirits. Man was allowed to manage, and for this he thanked heaven and earth, perceiving them as a great miracle, an unsolved mystery. "Nature and man, life and death were subjects of the highest wonder and were always full of inexhaustible mystery." The peculiarity of Eastern pedagogy lies in the fact that it is expressed, mainly, not in strict philosophical systems, but in poetic creativity, folklore, folk tales [3, 679].

The main universals of the traditional worldview are the concept of a path, space and time, a semantic sacral center. "Way", "road" is a concept that expresses the dynamism of the traditional worldview: a nomad spends his life in the saddle, he has his own perception of time and space. They wish a person who sets off on a journey, understood as "the path of life", "fate", "luck".

Of course, if we use the standards of the classical Western type of pedagogy, traditional Uzbek pedagogy, one should refuse to claim to be philosophical: after all, it clearly lacks systematicity, scientific imagery, evidence. But Eurocentrism, like Asiacentrism, is a position in modern pedagogy that is already being overcome. Eastern pedagogy imperiously declared its special status. And what is most surprising is that modern Western pedagogy, from Kierkegaard and Nietzsche to today's postmodernists, has made every effort to reform the Western tradition, rethink the ontology of culture, and hence anthropology, epistemology, and methodology. There is an Eastern methodology of science that requires its thorough research in the 21st century. All Western thinkers of the 20th century, singling out the theme of culture as paramount, strive to implement a productive synthesis of Western and Eastern traditions and, remaining people of the West, tired of civilization and technical innovations, hopefully turn their eyes to the East, which preserves the life-giving power of spirituality: the idea of "the life world" [5], the concept of "naturally beautiful", the doctrine of understanding and mutual understanding. It can be said that modern Western pedagogy has already absorbed the ideas of the Eastern worldview, has been transformed and updated.

The main feature of Eastern (and Uzbek-Turkic) pedagogy is in the organic unity of the universals of culture and the universals of pedagogy. Classical Western pedagogy, in a certain sense, "soared", cleared itself of empiricism, preferred the "element of pure thinking", discovering in it the possibilities of forming new artificial worlds and ideal objects. However,

strength turned into weakness. And already Martin Heidegger destroys the Western tradition, revealing the flaws of the "raw ontology of the cash", where the world and man are constituted as initially independent, not connected with each other "subjects and objects". "Essence and phenomenon", "internal and external", etc. — categorical definitions of the "raw ontology of the present" [6,365], pure categories freed from existential meaning. Such an ontological structure does not meet the needs of the modern world, Heidegger argues. Both man and his science seek other concepts, where the original unity of man and the world, his being, would be affirmed. With these ideas, Heidegger enters into a direct dialogue with Eastern philosophy, claiming to restore the lost connection between the categories of Western pedagogy and the universals of culture.

There are fewer and fewer people who lived in this type of housing, the artistic components of the traditional interior, the semantic meaning of its elements are forgotten. At the same time, the traditional residential ensemble was the concentration of artistic crafts that existed in the nomadic period, and also had an impact on the formation of the artistic style of Uzbek art. Traditions created by generations of masters and tested by the artistic taste of the people do not represent any school, are not fixed by anyone, they exist only in the form of creative experience passing from master to master. Therefore, if this living continuity is lost, it is very difficult to restore them; restoration and preservation requires close and in-depth scientific research.

**CLEAR CONCLUSIONS AND PRACTICAL SUGGESTIONS.** An important place in the decoration of the yurt belonged to weapons, which, like everything else in folk life, were lovingly decorated and kept in special ornamented felt and embossed leather cases, hung on a kerege lattice in the male half of the house. The mention dates back to the beginning of the 20th century, much of the traditional has already disappeared and later researchers did not find these elements. "If at present," Kharuzin writes, "the yurt is considered one of the richest in its decoration, then in the past they were even richer in this respect, when weapons served as decoration of the yurt" [5] Thus, the Uzbeks inherited traditional spiritual values from their ancient ancestors, the initial layers of culture of which are represented separately, mainly by archaeological materials. Judging by the content of the drawings on the yurt, one can assume. The domestication of animals was accompanied by the improvement of tools. A slow but irreversible transition from stone to metal tools took place, especially in the regions of Central Uzbekistan rich in paleometals.

In the development of the cultural and spiritual heritage of the Uzbek people for the purpose of personal development, folklore in general, oral folk art in particular, is of great importance. For folklore is a storehouse of folk wisdom, its traditional worldview and worldview, especially for young people. Without knowing the past of one's people, it is impossible to deeply understand the present, and even more so the future, to become a spiritually rich person.

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